Campagne de souscription de l'Université Concordia

Bâtissons ensemble

The thursday report

Capital Campaign Concordia University

Building together

Concordia University, Montreal, Quebec

Volume 7 Number 26
April 5, 1984

Move to create new Faculties of Social, Natural Sciences

A. & S. Division II, III departments may petition Board of Governors

By Minko Sotiron

There are moves afoot in the departments of Arts and Science's Divisions II and III to petition the Board of Governors for separate Faculties of Social Sciences and Natural Sciences. These moves are the outcome of reported widespread unhappiness within those divisions over the approval by Arts and Science Council and later Senate of the so-called "Breen documents" restructuring Arts and Science Faculty.

According to one of the petition organizers, Psychology chairman Tannis Arbuckle-Maag, departmental chairmen are canvassing their tenure and tenure-track faculty members to ascertain whether there is support for such a move. Accordingly, the departmental chairmen will meet next Monday to plan their next move.

In a statement, unanimously endorsed by Division II chairmen, issued at the last Senate meeting of April 16, Arbuckle-Maag signalled that some course of action would occur: "The Chairmen of Division II accepted the compromise on the structure of Arts and Science contained in the documents submitted by Vice-Rector Breen .... Most of us took the additional step of bringing the matter to a departmental meeting and urging all members of our departments to agree to the compromise. However, the changes that were made at the March meeting of Faculty Council destroyed what was the essential feature of the compromise, namely the heading of each academic sector by a vice-provost, who would be recognized as having 'a decanal level of responsibility' for that sector both within the Faculty of Arts and Science and throughout the University.

"Because the motions passed by Arts and Science Faculty Council run counter to this essential feature, we cannot support the structure that was approved by Council and we will be advising our departments."

Her statement was followed by one from Mathematics chairman Hal Proppe, in which he outlined the reasons for the concerns of Chairmen and indicated that Division III chairmen were also opposed to the model accepted by Arts and Science Council.

In a memorandum to department members, Arbuckle-Maag outlined the reasons for her opposition to the Breen documents as finally approved by Senate:

1. In the final approved form of the Breen model, the vice deans have become powerless nuisance factors between the departments and the dean;

2. Like all one-dean models it will weaken the Faculty's ability to compete for scarce resources and thus undermine the teaching and research of departments, and finally;

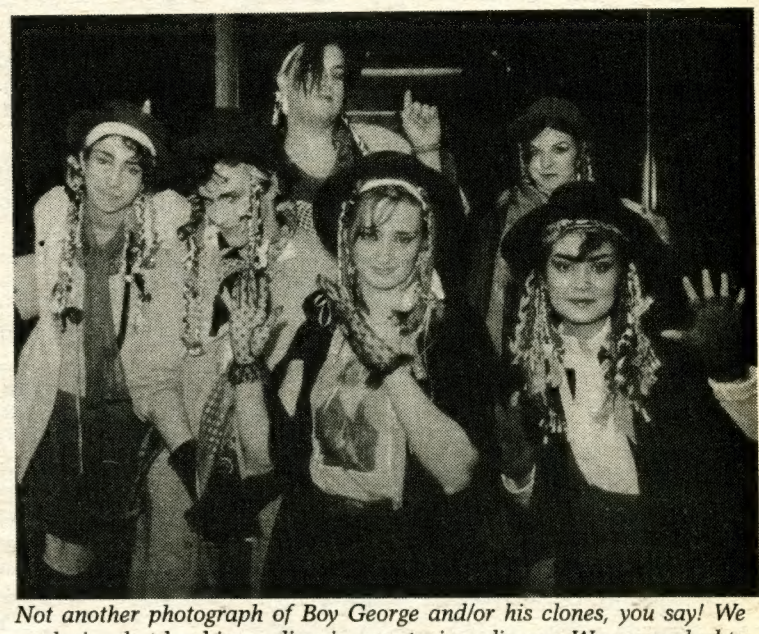
3. With six searched positions under the dean, the reporting structures and decision-making functions are so hopelessly confused that the model is essentially unworkable.

In the memorandum, Arbuckle-Maag observed that the actions of Faculty Council have led chairmen to question the "value of remaining in a Faculty which seems so insensitive to what departments in Division II and III want. Over the past 18 months Division II and III Chairmen have tried every constructive way of making Council realize that Divisions II and III have legitimate interests and goals which are not well served by one-dean models."

But Arbuckle-Maag claimed that these views have been "belit-

See MOVE page 2.

Next week's TTR will be the last issue until the Convocation issue in June



Ian Westbury

Not another photograph of Boy George and/or his clones, you say! We apologize, but herd journalism is a contagious disease. We succumbed to this photo of the five finalists in the Boy George lip sync contest held at the Campus Centre last weekend.

Looking back on a career in Fine Arts

The thoughts of Fine Arts Dean Tony Emery

By Stephen Maron

Concordia's Fine Arts Faculty has a reputation in Montreal and across Canada. It is considered one of the finest Faculties in the country. This reputation has been a long time coming, but a good deal of the credit for the special flowering of the Faculty in the last few years can be attributed to Dean Tony Emery, who talked to *TTR* in an interview.

The Faculty has special status in the community, according to Emery. "The deeds of this Faculty are widely reported in the press. Exhibitions of our artists take up a lot of space in the art pages of newspapers. The activities of our music faculty are mentioned every day on the CBC.

"Due to the nature of our departments, as opposed to purely academic ones, opportunities present themselves that are just not open to other Faculties. We get nothing but good publicity, unlike the public squabbling of other departments which sometimes occurs."

The fine arts, in general, have received good press since the Second World War, Emery adds. "This is in part a function of the great prosperity of the postwar leisure society. During the war years there was a dearth of activity in the arts.

"After the war people craved art. People made money during the war and wanted to spend it. There was a terrific expansion after the war and museums thrived in North America. At one point during the postwar years there was a museum opening every 12 days in the United States."

This filtered down into Canada as well. "Before the war there was no Fine Arts Faculty in Canada. Indeed, the question of whether the fine arts belonged in a university was hotly debated.

"Training in music, dance, design and theatre was usually

See EMERY page 5.

Highlights of the CUFA Contract

By Minko Sotiron

The overall impression that Division II dean June Chaikelson, the University's chief negotiator with the Concordia University Faculty Union (CUFA), was that the successful conclusion of CUFA's first contract represented "something we all can live with. It tries to maintain standards of good practice and reasonableness.

"Credit goes to both sides for this happening."

In an interview with *The Thursday Report*, CUFA president John Hill and CUFA Chief Negotiator Hal Proppe concurred with these remarks. Generally, they also agreed with Chaikelson's observations about the highlights of the contract, and in some cases amplified her description.

John Hill did note that the negotiation time took too long. "We should have come to an agreement sooner." He speculated that this may have happened because neither side had experience in negotiating such a first-time contract.

No fundamental changes

In general, Hill and Hal Proppe said that CUFA did not seek to

See HIGHLIGHTS page 4.

CUFA ARBITRATION AWARD

Retroactive payments scheduled for May 11

Faculty and librarians in the CUFA bargaining unit will receive the retroactive payments arising out of the current arbitration award in their May 11 pay cheques. On the occasion of previous faculty settlements the University's administrative services have required six weeks to process the increases and retroactivity. This period includes 2½ weeks work by the Faculty Personnel and Benefits Offices, 2½ weeks work in the Payroll Office and a final week for processing by the Computer Centre.

John Daniel, Vice-Rector, Academic says he is confident that the current award can be processed as rapidly as the previous ones even though it covers a longer period and includes more complicated provisions. This means that in nearly a third of the cases calculations have to be done manually. He also noted that as of April 2 the University had not received official notification from the arbitrator, Me Jean-Yves Durand, that the award was final and complete. However, Daniel stated that this would not hold up the process nor alter the May 11 date.

Goodwill suggestion

To the Editor:

Now that a salary settlement has been concluded, I would like to make a constructive suggestion for a reciprocal gesture of goodwill on the part of CUFA and the Concordia administration. The suggestion is meant to dispel wrangling over who is entitled to the interest that presumably was earned on the money that was allocated for salaries but which was not paid out to the faculty as long as there was no salary settlement.

What I propose is the following:

1. that both CUFA and the Concordia administration regard the earned interest as money contributed by the faculty to the Capital Campaign, specifically for a new library. A formal agreement and a public announcement to this effect will eliminate wrangling over the interest and stimulate the Capital Campaign by expressing 100% faculty support for it;

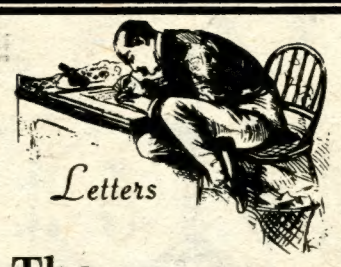
2. that faculty members be invited to contribute an additional sum to the Capital Campaign in proportion to the amount that the individual faculty member may be regarded as having already contributed in the form of the interest he or she did not earn on the unpaid portion of his or her salary;

3. that a faculty member who makes this *additional* contribution (or who already has made a contribution) be given a tax deduction receipt that specifies a contribution equal to the new sum contributed plus the sum previously contributed in the form of the interest that was earned while the university held the money he or she did not receive.

For example, suppose that the interest a faculty member might have earned on the unpaid money is $500. If that faculty member now contributes an *additional* $500, he or she would be given a contribution receipt for $1000. This scheme will provide a fresh incentive to contribute to the Capital Campaign and a bit of a tax break during the year the faculty receives the lump sum payment of back salary.

This suggestion is meant to provide a constructive resolution of a petty problem that we certainly do not need to have around to bedevil us.

Alex Newell
Department of English



The Engineering of Astronauting

To the Editor:

In a recent letter, professor Joos presented a model of an administrator as an astronaut. In a related note, professor Gracovetsky tried to demonstrate that Joos' model was faulty.

Any model, however, is only an approximate representation of reality.

It seems to me that professor Joos was stressing the mass aspect of "kinetic energy" $= \frac{1}{2} mv^2$ formula, while professor Gracovetsky was preoccupied with the speed portion of this equation. According to this formula, we cannot have an effective administrator with either "mass" or "speed" equal to zero. May I add that direction of movement is important, otherwise we might end up with a very active but non-productive "administrator for research".

Striving for "Ivy League" status, while operating on a tight budget, our University cannot afford on-the-job training for our senior administrators. A "dedicated full-time" position is not sufficient. We need a competent professional with a proven record.

If such a person is not available for this University, then alternative models should be considered. Our world-wide known scholars — we do have at least two in our University — might agree to be more active as ambassadors of Concordia University. Ask them if they need executive assistants to be more effective.

I appreciate the frustration of my colleague professor Gracovetsky, and share his appeal for understanding of engineering "requirements for research". However, I do not share his optimism in a new position of "dedicate full-time administrator for research".

Bandaids are not sufficient medication for serious disease.

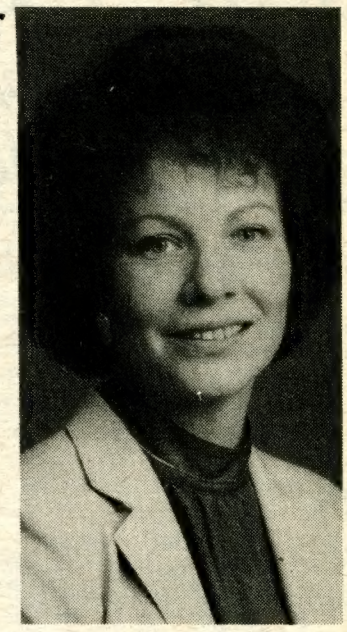
W.M. Jaworski
Engineering and Computer Science

Profiles

By R. Bella Rabinovitch

Frances Weller

Member, Telesis group



Charles Bélanger, AV

The Telesis office, on the fourth floor of the 1440 St. Catherine St. building, is the temporary home for several members of Concordia's staff. In this locale, these carefully chosen people brainstorm with private communication companies in an attempt to lay the groundwork for a new and cost-effective telephone service for the University.

Frances Weller is part of this dedicated team. On a one year leave of absence from her post as manager of telephone services, Weller is enthusiastic over the significant role she will play in improving the system for which she is responsible.

In an environment laden with maps, charts, and manuals, Weller and her colleagues glimpse the future, in an attempt to beam the vast enterprise of the University through the best possible communication channels. The constantly improving technology demands those involved keep abreast of the changes while evaluating its feasibility for this particular environment.

Concordia's whopping $1.3 million telephone budget, its geographic layout and the differing systems already employed within the network are just some of the problems faced by Weller and her coworkers. Weller's expertise is derived from her working experience and keen mind, which is constantly gathering useful information.

Weller's association with the University began in 1965. Fresh out of business school, she was hired by the Admissions Department as a receptionist-typist. At that time she was responsible for the now antiquated 30-button Call-director, while simultaneously responding to students in the flesh. Lily Tomlin's telephone sketch was a daily reality; however, Weller's effervescent charm maintained the humour and denied the nastiness.

In 1969 Weller left the University to travel extensively in the United States, settling for a time in Kansas City where her son was born. In 1974 Weller returned to Montreal and employment at Concordia. For a period of several months, she worked on a part-time basis for Information Services. She then transferred to Telephone Services, working her way up from switchboard operator to manager.

In 1982 when the University first began to look into an alternative system, Weller was chosen for the Telephone Interconnect Task Force. Meeting once a week the Task Force realized the limitation set on their time and energy did not enable them to supply the needed answers and thus recommended a more comprehensive system. In November 1983, Telesis was born.

Weller and her son's mutual interest in sports fills much of her free time. Baseball games, swimming, and her country retreat in Labelle contribute to her immeasurable zest that refreshes all those lucky enough to be in contact with her.

Criticizes promotion booklet

To the Editor:

We would like to respond to Concordia's new booklet entitled "A Lifetime of Learning." We find the high-profile emphasis on adult students' continuing education and part-time studies to be somewhat misleading. Is the glowing portrait of the smiling middle-aged woman student on the cover a reality or a public relations fantasy?

It has come to our attention that a number of Fine Arts programs are *closed* to part-time students and discriminate against women, mature students and working people, who are the pool of part-time students. This contradicts Concordia's original mission to provide mature and working people with access to University education.

The following programs in Fine Arts are officially closed to part-time students and there may be others that are closed in practice:

The two BFA programs in Design;

The BFA program in Modern Dance;

The Honours and Specialization in Theatre (in practice).

What is the situation like in the rest of the University? We believe there should be a University-wide debate about the attitude toward part-time students and the dwindling access part-time students have to University education. There seems to be a myth that part-time students are not capable of serious commitment, or, that only full-time students are highly committed. We are alarmed at the the implications of this myth for gender equality.

The Permanent Review Committee on the Status of Women Faculty of Fine Arts

MOVE *Continued from page 1*

tled," and majority and unanimous departmental votes against this structure were dismissed as "meaningless" or the result of "arm-twisting trickery". In spite of frustration and alienation by the debate, Division II and III departments were reluctant to take a public stance which would further split the Faculty.

"What finally decided us to speak out," she wrote, " was the realization that, if we didn't, we would be saddled with a structure that was worse than any of us could have imagined."

Even if the Division II and III departments petition the Board of Governors for separate Faculties, she is not predicting that this will necessarily happen. But in the face of such a petition, she believes"... the University authorities will at least have to come up with a reasonable compromise."

CUNASA info meetings

The outgoing CUNASA executive held two information meetings on the Loyola and Sir George campuses last week to give the membership and opportunity to air their concerns about operating practices at the university. Elections for the new executive and the five CUNASA councils (techncial, secretarial, office, physical services and administrative support staff) will be held later this month.

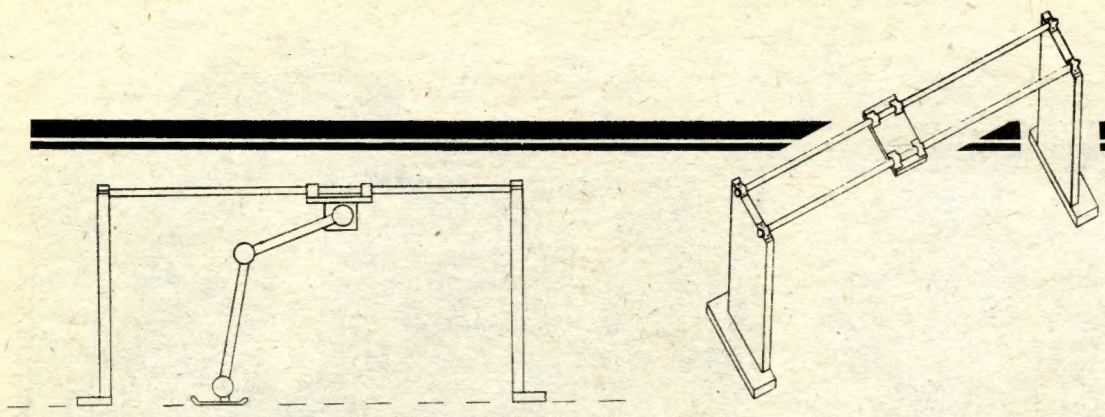
Although it was announced at the time of the January wage increase, many of those in attendance were surprised to learn that there would be no additional increases June 1. "The current salary scale will be in effect from January/84 to January/85," said CUNASA President Don Chambers, "so the earliest possible date for any increase is January 1985."

Among the suggestions raised at the meetings was a proposal to provide new staffers with a handbook or orientation sessions to acquaint them with university procedures.

"As it stands now new employees often arrive for their first day on the job, are handed nothing more than the Concordia telephone directory, and are then expected to work their way through the maze of university departments to solve any problems that may arise," one speaker said. "It really isn't very fair."

"Many people on the downtown campus don't even know where all the annexes are," she added. "Beyond the Hall and Norris Buildings, they're lost."

The executive was also urged to obtain improved overtime benefits for CUNASA members.



The first stage in one of the Engineering students designs to create a computer-controlled machine that works.

Engineering students to compete in design competition

By Howard Shrier

Three Concordia Engineering students will go to Halifax in May to represent their school at the National Engineering Conference Week's student design competition.

Third year mechanical engineering students Anthony Gee and André Sohalski will show their plans for the leg of a walking machine not unlike the Star Wars variety.

And first year student Ramy Issa will unveil his design for a modified version of the standard knee brace.

They will be accompanied by mechanical engineering chairman Dr. T.S. Sankar, who is in charge of the competition, which also includes projects from Ecole Polytechnique, Sherbrooke, Alberta, Newfoundland and Halifax.

The designs will be judged by a three-person jury from industry, academia and the government, with a first prize of $200, second prize of $150 and third prize of $125.

Sohalski and Gee were chosen after presenting their design to Sankar and their classmates from MECH C481, a course in experimental design.

Students with innovative ideas and self motivation only need apply to this course, which has no lectures or formal material; it just turns your basic whiz kid loose in the lab and workshop.

"It is unique in the whole Canadian university context," Sankar said. "Usually, projects like this are tied to a course's organized material."

Despite its lack of rigid guidelines, C481 means business. The few students accepted (seven this year) need imagination, the motivation to work on their own, and the design and computer know-how to back up their ideas.

All seven, who presented their final projects to Dr. Sankar last week, showed those qualities.

Most of them chose to work on robotics, despite (or because of) its not being taught at the undergraduate level.

Jonathan Trent designed software to allow greater freedom of movement in remote controlled devices. Susan Lihijanian compared the performance of a human arm and a mechanical one. Antonio D'Amore created computerized simulation of robot arm control. Angelo Fancello designed a computer system to guide shafts into receptacles. And Ronald Vadas worked on flight instrument simulation, attempting to reduce the high cost of training pilots, without losing the accuracy needed to do so properly.

Gee and Sohalski discussed the many uses for a walking machine, such as mining, forestry and agriculture, where it would have advantages over wheeled vehicles.

They then presented transparencies of drawings and graphs to show how a leg would handle different types of terrain, and shifting weight. Sankar asked them then and there if they could have a model ready for the Halifax conference, May 20-25.

"I don't know if they can get a complete model set up in six weeks," Sankar said, "but they are going."

He said their hopping machine would ably represent Concordia. "It has appeal, it showed depth of investigation, it's something exciting, like you saw in *Star Wars*, and it can actually be of use. That's why I thought it deserved national recognition."

Gee and Sohalski have decided to continue graduate studies in this area at Concordia, Sankar said, even though neither had intended to do so when starting the project. "They just got more and more into it."

The experimental design course can bring out the best in an engineer, he added. "Requirements of engineers in the future will be in this kind of explosion of thinking," he said. "It prepares them better, in organizing their thinking, in accomplishing their objectives, seeing what they can do, what they can't do. It motivates them."

Sankar was especially proud of Ramy Issa's design to make the standard Lennox Hill knee brace more stable, with less slipping and strain on the knee.

"For a first year student, with no previous courses in mechanical design, it was a good show."

AT A GLANCE

School of Community and Public Affairs principal **Kathryn Bindon** was interviewed last Saturday on the CBC-Television show *Geraldine* talking about the University, history and the School of Community and Public Affairs .... **CUNASA** is calling for nominations for the Academic Support grouping. The persons nominated for an office must be members in good standing of the Association and must have agreed beforehand in writing to serve on the Classification Council if elected. Nominators must be good standing members of CUNASA. The deadline for nominations is April 9 at 4 p.m. Send them to Sandy Stone, Chief Returning Officer, room C-523, SGW Campus .... The National Sciences and Engineering Research Council has reappointed **René J.A. Lévesque** to its board. Lévesque, who is Acting Executive Vice-rector of the Université de Montréal, is also a graduate of Sir George Williams .... The Concordia Interfraternity Council has elected **Peter Broder** as its president, **Sebastian Cassells** and **Ivan Volek** (its co-coffee bar managers) .... A major conference on social and technological change which will examine the fundamental nature and role of universities around the globe will be held this spring at the University of Victoria. "The University of the 21st Century" will feature 25 internationally-distinguished speakers who will examine the status of universities worldwide and the challenges facing higher education moving into the next century. The conference will last three and a half days, beginning May 2. For further information or registration materials, contact conference officer Tom Lietaer at University Extension, UVic, P.O. Box 1700, Victoria, B.C. V8W 2Y2 or telephone (604) 721-8475 .... Do you have a few hours a week? **Big Brothers** are desperately needed for anglophone and francophone children. Volunteers are reimbursed for "out of pocket" expenses. Please call the volunteer department of Jewish Family Services of The Baron de Hirsch Institute at 731-3881 local 311 .... Making it: **Carol Jiani**, a Theatre Arts graduate, has become one of Canada's best known disco singers. Recently, she was featured in a show at the hotel Loews Concorde on Park ....

The TESL Centre ten years after

by Danny Kucharsky

What began ten years ago as a response to Quebec's need for second language learning and teacher training, is now Canada's largest Teaching of English as a Second Language (TESL) Centre, attracting foreign students from Italy to Israel, from Chile to China and 28 other countries in between.

Starting as an offshoot of the English Department and with only a certificate program, the TESL Centre has grown to offer a Bachelor of Education (TESL) degree, an MA in Applied Linguistics and off-campus courses in such places as the Gaspé, Eastern Townships and St. Jean.

Most of its graduates have found employment as language

See TESL page 7.

Rector transition

Rector-Designate Patrick J. Kenniff has moved into temporary offices in Bishop Court to begin the transition leading up to June 1/84, the date he officially assumes the duties of Rector and Vice-Chancellor.

Kenniff has been at work since Monday morning in Room BC-118. His telephone local is (7315).

John W. O'Brien remains the University's chief administrator until June 1, and will continue to fulfill all legal obligations associated with the job, such as signing official university documents and correspondence. For the same reason O'Brien will continue to chair Senate during the months of April and May.

Wanted: Part-time Ombudsman

Position:
part-time member of the Ombudsman Office
Requirement:
full-time employment at the University
Term:
two years, beginning June 1, 1984
Remuneration:
stipend or course remission

Deadline for applications or nominations: April 18, 1984. The present holder of the position, Frances Bauer, is eligible for reappointment.

Please send applications or nominations to Michael Sheldon, Chairman of the Supervisory Board for the Code of Conduct, BC-210, SGW Campus.

Highlights of the CUFA Contract

Continued from page 1

alter in a fundamental manner the way in which the University operates. Rather, the purpose of their negotiations was to formalize procedure. Before, some faculty members felt that the decision-making process was often arbitrary. With the present contract , Hill said, the impression of "not knowing how things worked" was minimized for faculty members, and that the feeling that decisions were arbitrary no longer had any basis.

In the daily routine, Proppe did not believe faculty members would notice a significant change in the way things worked at Concordia, but in an overall sense, they would notice something since procedures were now uniform and official.

Also, basic justice has been introduced, according to Proppe. A faculty member appealing a decision can call witnesses, for example. Now faculty members know what machinery is available when they want to file a grievance or appeal, and that is what is important. Proppe noted, however, that resorting to grievance should be done as a last resort.

Said he: "We're interested in low-key informal problem-solving; if a problem comes up, we don't want a faculty member to go automatically to grievance over any dispute or gripe. A quiet word in someone's ear is far more desirable." The machinery for grievances was intended for use in situations of last resort.

In terms of the non-monetary parts of the agreement, both sides agreed that they have an "operable" agreement, and that is important because many universities in the country do not have one. Chaikelson cautions those using the contract to read it carefully. Since many of the procedures evolved from the old faculty manual, a fast look might give the impression that all the procedures are the same. In fact, many have changed, so people cannot assume that any procedure is like one in the old manual.

Everything was settled "at the table," according to Chaikelson, except for salaries which were settled by arbitration. With respect to salary, the Concordia faculty is now at parity with other Quebec universities.

Parental leave & early retirement

Also contained in the collective agreement is paid parental leave (20 weeks leave with up to 93% of salary) and a "generous" early retirement package (which may include the payment of a lump sum upon retirement). The only problem is that the present high enrolment of students does not make it possible for the University to close down positions and the lump sum payment can only be made if a department proves that it can get by without replacing individuals for three years.

In addition to the financial agreement, both sides pointed out sabbatical leave and workload as the other articles that were the most difficult to work out.

In sabbatical leave, the cost implementation of 85% of salary remains the same. The problem here lies in the science fields, where it is harder to make up the differential since such funding agencies as National Science and Engineering Research Council don't make up the differential as readily as the Social Sciences and Humanities Research Council does. So, the two sides have come to an agreement that for those who cannot afford to take the 85% leave, six months full salary is available.

Faculty members should not think, though, that a sabbatical leave is automatic; it is not, since it is a privilege not a right. But, if the sabbatical is denied, the applicant must, on request, be given a detailed written statement which "establishes valid grounds for the denial" (and thus could form the basis for a grievance).

Workload

In the case of workload, the problem lies in the assumption that all faculty members are alike when in fact they're not. If the institution subscribes to "publish or perish" then, according to Chaikelson, non-publishing faculty are eventually "out." But Concordia is not such an institution, indeed, it has always been proud of its reputation as a teaching university. Traditionally, the faculty has had heavy teaching loads and few demands on publishing.

If Concordia implements "publish or perish," and puts those non-publishing professors at a disadvantage, then many excellent teachers would be punished and also lost. That is why flexibility is desired to provide a fair and equitable distribution of workload. The wording of the workload article was purposely worded in a clear, but at the same time, vague style to allow flexibility. If people interpret the article in the most extreme way, then it isn't going to work and there will be much grievance and arbitration, Chaikelson said.

Concerning workload, Proppe said that the wording of the article was written in a "generic" style. This was done, so that it would not have to be spelled out for each discipline. This allowed for flexibility in order to avoid close comparison with what each faculty member accomplished within what he termed were the "three components of being a professor at Concordia" — teaching, research and service.

Although he agreed with Chaikelson's remarks about Concordia being a teaching institution, he felt that was true about 15 years ago. Now, Concordia was more in line with most other Canadian universities in this respect. Indeed, newer faculty members are expected to publish, or at least make it up in the other components. "It is they who are under the gun, not the older ones.

"Although we wish to avoid close comparison, nontheless, it will still occur. However, my feeling is that there won't be as many as both sides feared. Maybe there will be a flurry of grievances at first, but it will eventually die down."

The contract spells out when vacation time is for the faculty and when they are expected to be available. Now they are expected to attend Convocation, and arrange their holidays with their chairmen. They are to be available from the first week before Fall registration until the end of May.

Easier to settle

The articles concerning proceedings were easier to settle. The new contract eliminates the old confusing set-up of having two distinct tenure and contract committees with both hearings occurring at the same time. Moreover, one committee had final decision-making power while the other could only make recommendations.

Now, applications for contract renewals are due in the Fall; if the faculty member is renewed, then that member's contract can apply for tenure in the Spring. If the member's contract is not renewed, the decision can be appealed, but a further application for tenure cannot be made.

Appeals have been streamlined. Now there is one Appeals Board covering contracts and tenure. It is a totally elective body, and it has final decision-making power. But faculty members can appeal its decision in matters concerning the procedures of the Appeal Board, academic freedom and discrimination.

The contract contains an article on financial emergency. It spells out what is done in the eventuality that the University's financial position becomes so precarious that there is a serious threat to its academic function The article spells out a detailed set of procedures for dealing with the problem in a manner which is intended to restore financial health and minimize the threat to individuals and to academic programs.

The article stipulates that the declaration of financial emergency can only be made by the Board on the recommendation of a Financial Commission (chosen and structured similiar to the Arbitration). This Commission will have access to all relevant documentation and will determine the total savings required.

The budgetary reductions imposed on each Faculty or Division will be determined by an extraordinary Academic Committee which will also identify individuals for lay-off. (Lay-offs will be made as a last resort and by reverse order of seniority).

The contract also contains an article which deals with redundancies within departments. Faculty members who are in departments with drastically declining enrolment can request transfer to other departments and University-supported retraining. These decisions will be made by special committees with representation from both sides.

Financial consequences less clear

The financial consequences of the contract agreement are less clear. According to Vice-Rector Administration & Finance Graham Martin, the full implications of the settlement will not be known until some time in May or later.

Martin said that the University will face a deficit this year which will be aggravated by the initially estimated two to two and a half million dollar additional costs imposed by the salary clause alone in the CUFA contract. This amount would have to be added to the projected deficit already anticipated which was caused by government cutbacks in university funding.

John Goddard

By Grand Central Station I Sat Down and Wept

Novelist Elizabeth Smart will read from her works on April 9, at 8:30 p.m. in room 128, Administration Building, Loyola.

Elizabeth Smart, born in Ottawa in 1913, left Canada in 1939. After working during the war at the British Embassy in Washington, she lived in England until her return to Canada in 1982. Her first novel, *By Grand Central Station I Sat Down and Wept,* was published in 1945 to great acclaim. Her family's influence with Prime Minister Mackenzie King kept it out of Canada, however, until 1982 (although it was reprinted in England in 1966 and 1977 and the U.S. in 1975).

Her other work includes a novel *The Assumption of the Rogues and Rascals* (published in 1978), and a book of poems, *A Bonus* (published in 1977). Her new book *In the Mean Time,* a collection of prose poems, will be published in the fall.

Patrick Lane has called *By Grand Central Station* "the finest novel written by a Canadian since the Second World War", and *Rogues and Rascals* "a greater novel yet."

EMERY

Continued from page 1

done in professional schools. Medicine and law had managed to sneak in, but that was to be the limit. After the war attitudes changed.

"The Universities realized that fine arts could be a great educative force in Canada."

Thus, fine arts departments began developing in Canadian universities.

Artists stopped leaving

During the postwar years, Canada stopped exporting its artists. French-Canadian artists ceased going to Paris; instead New York became their centre, and they were able to stay in Quebec. Toronto artists began showing their works in New York as well.

Local artists could not work in their own regions and bring art to local workshops while commuting to and from New York. There was now a pool of talent from which Canadian universities could draw to staff fine arts departments, according to Emery.

Emery recounts the development of Concordia's Faculty. "In 1960, Leah Sherman became the first faculty member; the next year former Faculty dean Alf Pinsky was hired. From then, the faculty increased until in 1970 there were 20 members. It had become a department.

"With the merger," he continued, "the department became a Faculty. After 1975 the Faculty grew fast. More than half of the staff at present came after that date. We expanded into music, cinema and modern dance in a way which had not been done before. And theatre got bigger with the merger. These all in turn proliferated into graduate programs."

But with expansion, organizational problems developed, Emery admits. Indeed, he says his most substantial achievement at Concordia was the reorganization of the Faculty. "There were originally three divisions, two big visual arts divisions in the building on Dorchester and performing arts at Loyola. Each division was headed by a director who worked with an assistant director. The problem was that assistant directors were teaching full course loads and administering their respective divisions while receiving a tiny stipend for their additional work.

"Whenever an assistant director left, people were reluctant to take on the job because of the low renumeration for the extra work. And even worse, the rest of the university was having trouble understanding how the role of these division administrators corresponded to the chairmen of the academic departments."

To remedy this situation, Emery divided each division into departments which contribute to a division in the Faculty and defined more clearly the roles of administrators and how they were to be renumerated.

Proud of several programs

There are several programs in the Faculty of which Emery is especially proud. During his tenure, the Doctoral Program in Art Education — the only one in eastern Canada — has flourished. Only Concordia offers an MA in Canadian Art History. Emery points out that it is entirely Canadian and "people do get jobs with the degree.

"At first, people played it down because it was all-Canadian and not classical. Ironically, graduates of this program have less trouble getting jobs than historians of Renaissance and Baroque art since the market has been saturated with them."

Emery has high hopes for the expansion of the Art Therapy program. "Right now it is confined to the visual arts in Diagnostic Therapy and it is geared to children and disturbed adults. I would like to broaden it into the field of geriatrics and see its application in music, theatre and dance. To see it being applied for the needs of people who can still be productive for themselves. Artists never retire. Look at Eisenhower and Churchill."

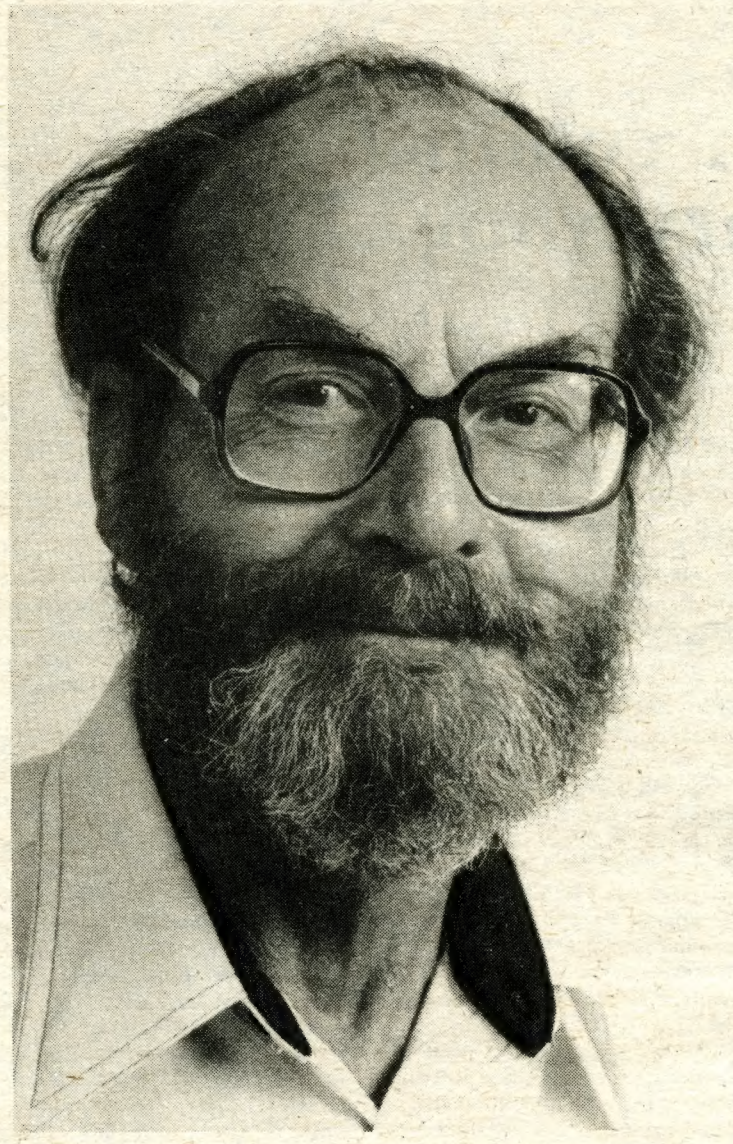
Emery feels that the Faculty has been kindly treated by outgoing Rector John O'Brien and the administration. He attributed the size of Concordia's film collection and its permanent collection of art to the enlightened attitude and support of Rector O'Brien. Emery pays O'Brien the highest compliment when he says "contrary to the typical people who are patrons of the arts and contribute money, John O'Brien never interfered."

Not everything has been a bowl of cherries though. Emery has seen some hopes for the Faculty go unrealized because of budget restrictions and the hiring freeze. He gives examples of how they've hurt. "We have the best cinema department in Canada, one which carries off most of the prizes at Canadian student film festivals. We want to expand to a Master's program. Senate has approved it in principle, but there is just no money for it at present.

"We'd also like to expand our Department of Design so that it could include all forms of design, but we haven't been able to."

Other problems

There are other problems as well. "We need more space for music practice and study-halls. There are ventilation problems in the halls where we have slide presentations for Art History students. Humid days in September and April can be killers for these students. The Physical Plant people have tried to improve the situation with some success. But overall the problems still persist."



Winston Cross, AV

"We benefit from the perception that McGill is not involved in fine arts in the same way as Concordia... We are not in direct competition with McGill because we do so much more in such an overwhelming way."

—Tony Emery

Fine Arts is also short of money for scholarships and prizes. "The nature of fine arts being what it is, it has been difficult to get the grant-sided stimulii that other Faculties receive."

Emery says that despite these problems the Faculty is thriving and plays a vital part in the University and the community. "There is increasing enrolment in the fine arts all over North America and Canada and Concordia is no exception to this phenomenon. On average, we have to turn away three students for every one we take. In some programs the ratio is actually 6 to 1."

Emery believes there are several reasons for this. "A large number of Francophones are registering. Their total enrolment could possibly comprise 50% of the student body in Fine Arts. Many of these students want to work in the US or Toronto as graphic designers or cineastes. So they come here for training in their chosen field and the opportunity to improve their English.

"They also come here because of the tranquil environment. We have not been plagued by the industrial and academic grievances like those at the University of Quebec."

Emery also feels that others come to Concordia beacause of the nature and appeal of the fine arts. "Don't forget," he says "the practice of the arts is terrific fun. It is something for life and life-enriching experience."

Of great importance to the development and popularity of fine arts at Concordia is the public's perception of the University. "We benefit from the perception that McGill is not involved in fine arts in the same way as Concordia. At McGill music is in a traditional conservatory environment, theatre is in the English Department and there is no studio art. We are not in direct competition with McGill because we do so much more in such an overwhelming way. There is a very small Art History Department at McGill and an Art Education Program has been started. So the situation may change one day. There is no divine law that says we'll have such a large enrolment forever."

Taught Art History

Prior to his term at Concordia, Emery taught Art History at the University of Victoria and at the University of British Columbia. He served on the Senate of both universities and was also director of the Vancouver Art Gallery for seven years. Educated at Oxford, he has also taught History and English at the University of Victoria.

Emery had never actually considered moving east to work in Montreal. It was more of an accidental occurrence. "I had never really thought of coming to Montreal. I was Dean of Fine Arts at the University of Victoria and interested in the same position at the University of British Columbia. I wrote to a friend in Montreal for a reference.

"It turned out that he was on the Bronfman Foundation and had been asked by Concordia if he knew of a suitable candidate to be Dean of Fine Arts. I hadn't worked outside of British Columbia, but I had been in Montreal and liked it. It turned out to be just as exciting and instructive as I thought it would be. It has been the high point of my career, mainly because of the high quality of the people here. I feel that I am ending my career on an upbeat note."

When he retires Emery will be returning to Vancouver Island where five of his six children live. There he will be able to devote more time to his two favorite areas of research in Art History: Italian and Flemish Art of the 14th Century (1390-1550) and 20th Century art. He'll also spend time sailing and jogging. Jogging is especially important to him as it keeps him slim so that he and his wife can dine wherever they like and not have to worry about the consequences. He will also be doing consultation work on cultural matters for various groups in British Columbia.

Survey conducted on support staff job satisfaction

A group of School of Community and Public Affairs students are conducting a job satisfaction survey among Concordia's non-academic full-time support staff. They have sent a detailed questionnaire at random to one out of every three employees.

The students will make public the survey's findings on April 11 at 4 p.m. at 2149 MacKay and on April 12 at 1:30 p.m. in room 635 of the Hall Building.

For those who cannot make these sessions, the April 12 issue of *The Thursday Report* will contain a summary of the report.

For more information, call 879-7242.

Journalism conducts listener survey for CFCF

By Danny Kucharsky

Last year when CFCF Radio was floundering in the ratings, firing deejays left and right and operating without any future direction, it came to Concordia University for help.

The station, located in beautiful downtown Park Extension, is still a ratings also-ran, but for the first time in years, CFCF seems to have a direction for the near future. And it hasn't fired, laid off, terminated or relieved anyone of their duties in weeks.

This is all thanks to, in part, a public opinion survey conducted by a Journalism department class last winter. The *Montreal Community Radio Listening Project*, as it came to be known, began when the then CFCF General Manager Art Sutherland got wind of a radio survey that had been conducted by students in Kingston, Ontario. Concordia was approached about the possibility of working on a similar project and a deal was worked out. For a mere $5200 the radio station would finally know what its listeners wanted to hear.

A class was assembled with 25 students under the tutelage of professors Bill Gilsdorf (Communication Studies) and Guy LeCavalier (Sociology). Students worked on all aspects of the survey: preparing the questionnaire, conducting the interviews and analysing and tabulating the results. By the time it was all over, each student was at least $70 richer.

Phone numbers from the area west of Park Avenue were drawn at random and 934 telephone interviews were actually conducted with people who listen to English language radio. The survey results, completed last May, and given exclusively to CFCF for a six month period, "confirmed the trouble CFCF was in," says Gilsdorf.

Yet not until CFCF hired Guy Morin, a former bank manager, as its new manager did the station really begin to make use of the survey findings. The survey "has been quite useful for them," LeCavalier says. "They've had a highly favourable reaction."

Seventy-eight per cent of the people surveyed did not mention CFCF as their first, second or third English language radio listening choice, while 36% never listen to that station. According to a recent Bureau of Broadcast Measurement ratings survey (Canada's equivalent to the Nielsen's) CFCF has 300,000 Montreal listeners, while its arch-rival CJAD has 422,000.

Forty-nine per cent of listeners dislike talk shows, yet talk shows were once the mainstay of the station's programming. Until recently, CFCF had a mid-morning talk show, an afternoon show modeled after the American "speak to a pop psychologist on the air" shows, *Sports Rap* in the evening and an all night talk show for insomniacs. Only the all-night talk show has survived intact, while *Sports Rap* is now *Sports Talk* (the word "rap" is oh, so passé) and the amount of time devoted to "jock talk" has been reduced in the show's new 5:30-8 p.m. time slot.

Over 50 per cent of the CFCF listeners have less than a Grade 11 education, 23 per cent are unemployed and 32 per cent are over age 55 — exactly the groups that advertisers are not looking for.

It's no wonder then, that as Gilsdorf says, "CFCF is hurting financially." In fact, the station has been losing money since the early 1970s and is running at an annual deficit of close to $2 million. Only the profits of its sister TV station have ensured its survival.

To regain its lost market, CFCF has recently undergone a format change and now touts itself as an "adult contemporary" station, geared to the 24-49 age market. The mid-morning talk show has been replaced with Jack Curran who plays soft rock music and runs information features. Afternoon and evening shows follow a similar vein.

The new "morning man" is Kevin McGowan. He follows a long line of CFCF morning men who have come and gone in the past few years: Gord Sinclair (now at CJAD), Jack Curran, Joe Cannon (also at CJAD), Ted Blackman (*Gazette* columnist), Al Dubois and Dave Fisher. "They've ignored the loyalty people have to radio stations," says Gilsdorf, referring to the station's revolving door policy. "They've built up no stability." CFCF seems to be attempting to change this situation.

Other major survey results include the following:

- Fifty-eight per cent of listeners prefer FM, 23% prefer AM and 17% have no preference. FM radio enjoys a much higher preference among youth, males and the college educated.
- Forty-three per cent spend three to five hours a day listening to radio. The "drive times" are the most popular listening periods for radio. Sixty-three per cent listen to the radio between 6 and 9 p.m. Housewives, the unemployed and retired respondents are the heaviest radio listeners. The more educated and higher income respondents spend less time listening to the radio.
- Radio leads TV, stereo, and newspapers as the medium most often used for companionship, relaxation, as a habit and for local information. Television is the main entertainment medium.
- Music, weather and news are the most popular features of radio. Commercials, contests, coverage of sports events, open line call-in shows and sports news and talk are the most disliked radio items. The older the listeners become (45 years and over) the more they like and use radio for call-in shows.
- The most popular type of music is Easy Listening. Other popular music forms in order of preference are Top 40, Rock and Classical. The least popular music forms (in order from least popular) are Ethnic, Québecois, Country, Folk, Blues and Jazz.
- Sixty-five per cent of radio listeners say they usually pay close attention to the radio, while 18 per cent always play close attention to it. The most important activities done while listening to the radio are (in order) doing household chores, preparing and cleaning up meals, driving and waking up.
- The overwhelming majority of respondents (71 per cent) were unable to identify a radio personality they liked. Of those named, George Balcan was the most frequently named. Eighty per cent could not identify a radio personality they disliked, although Ted Tevan was the most frequently mentioned of those named.
- Of those identifying a favoured personality, almost half said they would change radio stations if that personality did.
- Most people have no preference as to male or female announcers. Of the 34 per cent that do care, male announcers are preferred by a six to one ratio.
- Eighty per cent of the respondents do not mind hearing announcers speaking with a French accent on English radio, while 75 per cent are not bothered by hearing spoken French on English radio.

Portraits by McNeil exhibition showing

By Danny Kucharsky

If you've ever wanted to see what George Mihalka (director of such film classics as *Pinball Summer* and *My Bloody Valentine*) looks like, now's your chance.

Mihalka is just one of 17 subjects in photographer Brian McNeil's new portrait exhibition, *Cibachromes*, showing until April 27 at the Pollack Concert Hall, 555 Sherbrooke St. W.

For the exhibition, McNeil, a part-time worker in the Sir George audio-visual department, has assembled a collection of Montrealers chosen "without rhyme or reason", friends, and to be more specific, his wife, Ben Queenan (head of the A-V department), Ken Decker (author of *Backyard Gene Pool*), and Brenda Cohen ("a new waver and McGill microbiologist").

Supported by a Canada Council grant, McNeil shot the photos in studio with a Rollex 2¼x2¼ camera. All the photos have the same black backdrop. This, says McNeil, who holds a BFA in Cinema and MA in Photography from Concordia, forces the viewer to look at the subjects in the photos.

As well, the backdrop, combined with harsh studio lighting, made his subjects concentrate more and "become just as much a part of the picture taking process as I did," he said. "I also liked the way people were just able to come out of the black."

Not coincidentally, the photos in the *Cibachrome* show were printed using the cibachrome process, which allows prints to be made directly from slides. Prints made from this process also have greater contrast, colour saturation and permanence than is usual.

While portrait photos may reveal to us a little bit about the character of the person involved, they cannot go much further than that, McNeil says. "I don't think portrait photos capture the whole essence of everyone, because we change."

McNeil, who has had previous exhibitions at York University, Gallery Optica and Sir George, is also a filmmaker. One of his films, *Mark Prent: Overview*, a documentary about the controversial artist, was shown at the World Film Festival.

While photography and film are two entirely different fields, McNeil holds no preference for either. "It's sort of like eating roast beef or fish," he says.

Film has a greater audience than photography, but it's also more expensive, involves a greater number of people and is thus easier to lose control of, he said. McNeil says that while waiting for film projects to materialize, "photography keeps me going."

Annabel Solomon R.I.P.

The Science College community wishes to express its sadness at the untimely passing of Annabel Solomon. We are grateful for her devotion, efficiency and love. The development of the Science College owes a great deal to her exceptional dedication. We will all miss her.

Ian Westbury

The Cast in The Comedy of Errors

Intergalactic set graces *The Comedy of Errors*

by Howard Shrier

Backstage of Concordia's D.B. Clarke Theatre, in the corner of an office, there is a drafting table covered with blueprints, protractors, compasses, pencils and a worn copy of William Shakespeare's *Komédia Omylov*.

Welcome to the temporary home of Ladislav Vychodil, world famous scenographer, Czechoslovakian National Treasure.

Vychodil is the man behind the breathtaking set of the Theatre Department's production of *The Comedy of Errors*, opening tonight at 8:30 pm.

Director Joseph Cazalet has set the play far in the future, in space, and Vychodil has responded with a dazzling set of pale blue backdrop and thrusting aluminum shafts.

How does a Czech National Treasure wind up in a corner behind the D.B. Clarke?

Vychodil has long known department chairman Don Childs from international scenography exhibitions and conferences, the most recent of which was held last summer in Prague. Vychodil accepted an invitation to design the futuristic *Comedy of Errors*, but with considerable doubt.

"I thought it would be impossible," he said last week before leaving Montreal. "It goes against Shakespeare."

But one doesn't become a National Treasure by saying impossible. One does it by designing more than 300 sets in a 45 year career, including *Hamlet, As You Like It, Tartuffe, Galileo,* and other works both classic and contemporary.

One does it by winning the Gold Medal at the 1965 Sao Paolo scenography exhibition, and by receiving the revered title of National Artist (1975).

Those thoughts of 'Impossible' didn't last long. Sketches began to cross the Atlantic. Enroute to other commitments, Vychodil would stop in for a day or two to confer with Cazalet and light designer Childs. Finally, early in February, he arrived for a month's confinement in the backstage nook.

Though he may not have thought so at first, he was an ideal choice to design an intergalactic Shakespeare set, because he is a great believer in bringing technology to the theatre.

Wood and cloth sets, unchanged for centuries, have their place, he said, but designers must also make use of all the metals, plastics, synthetics and other materials developed since the Greeks.

"Lighting is also a 20th century art form," he added. "The 19th century theatres used only diffused lighting. Now we have spotlights, projectors — an eruption of light!"

Sets must provide more than decoration, Vychodil said. They must create spaces in which the actors can live.

"The principal question facing a scenographer is whether his ar is painting or architecture. In most European states and Soviet Russia, it is painting. But in Czechoslovakia and America, it is architecture," he stated, and that is clearly his preference.

In the latter countries, scenography is taught in theatre school, but in the former, in schools of Fine Arts, which accounts for the unfortunate inclination to decorative sets.

When he began designing in 1938, Vychodil's countrymen were in revolt against decorative and expressionistic sets and embracing the socialist works of Bertolt Brecht. He has continued the fight ever since.

Expressionistic sets define a play too rigidly: "The curtain rises, and you know immediately if the play is a comedy or tragedy, if someone is going to die in the end."

A set must allow for mutability, a context in which the play can develop. *The Comedy of Errors* set, depending on its lighting, can go from baby blue warmth to cold flashing razor edge.

With the new materials and technologies available, its ability to reflect the human soul, its encompassing of other art forms like music and literature, the theatre is the ultimate endeavor for Ladislav Vychodil.

Working at Concordia has presented many challenges to him: bringing Shakespeare to the cosmos; working in French, his second language; and collaborating with a light designer. The Czech theatre is less specialized, he said, and scenography and lighting are handled by one man.

His next project is a Japanese production of *My Fair Lady*, and then he returns home, where he is chief designer for the Bratislava National Theatre, and head of scenography at the School of Theatre Arts.

Shakespeare's *Komédia Omylov* in space: designed by Ladislav Vychodil, directed by Joe Cazalet, lights by Don Childs, at the D.B. Clarke tonight through Sunday, and Thursday through Sunday next week. All shows at 8:30 pm. Tickets are $5, and $2 for seniors and students. Information: 879-4341.

TESL

teachers, even during a time when conventional wisdom dictates that there is a surplus of available teachers. "We're always quite surprised," says TESL Centre Director Mary Petrie, of the success of the graduates. Even though students are told that schools are not hiring, "somehow or other our people seem to get jobs."

For example, close to home, graduates can be found working at the Catholic School Commision, Baldwin Cartier School Board, Lasalle College, Public Service Commission and private schools as teachers, teacher supervisors, heads of English programs, second language researchers or designers of curriculum.

Some of the more adventurous Canadian graduates leave the country and work anywhere from Saudi Arabia to Malaysia. While a few work as volunteers, most of the teachers are paid. "Lots of people see (the TESL degree) as a way of moving around the world," Petrie said.

In training tomorrow's language teachers, the TESL Centre uses several innovative approaches. Students are sent to schools where they observe teaching techniques and note their effectiveness on students. Video tapes showing examples of both good and bad teaching are also shown and discussed.

Before advancing into actual internships, students teach each other, by taking on the roles of students or teachers, and are video-taped. During internships, student teachers are observed by TESL Centre supervisors.

In another program, new Canadian immigrants are taught English by student teachers in H-415, a classroom with one-way glass. Other TESL students observe the teaching by remaining behind the glass, and the proceedings are videotaped without the knowledge of the immigrant students. Afterwards, student teachers get together with their supervisor and are shown the video.

The possibility of students seeing themselves teach on video is a "tremendous help", Petrie says. When people see themselves on video, they will accept critiques of their performance, she says.

For the future, Petrie sees further growth in the TESL Centre and the possibility of a doctorate program in applied linguistics. A new approach, in which the centre sends tapes to off-campus courses, may be increased.

And, an already existing program, in which TESL courses are given to Italian teachers who teach Italian immigrant children, may be increased to include other ethnic groups like Greeks and Armenians.

EVENTS

Continued from The Backpage

seniors, $2. SGW campus. For more information call 879-4341.

THEATRE: *TOP GIRLS* by Caryl Churchill at 2 and 8:30 p.m. in the Chameleon Studio, Loyola campus. FREE. Limited seating; no reservations. For information call 879-4341.

CONCERT: The Concordia Orchestra and Choir under the direction of Sherman Friedland and Christopher Jackson in works by Borodin, Mozart and Crossman at 8 p.m. in the Loyola Chapel, 7141 Sherbrooke St. W. FREE. Loyola campus.

Sunday 15

CONSERVATORY OF CINEMATOGRAPHIC ART: *SEVEN BEAUTIES (Pasqualino: Sette Bellezze)* (Lina Wertmuller, 1975) (English subt.) with Giancarlo Giannini, Shirley Stoler, Fernando Rey, Elena Fiore and Enzo Vitale at 7 p.m.; *VOYAGE OF THE DAMNED* (Stuart Rosenberg, 1976) (English) with Max Von Sydow, Faye Dunaway, Oskar Werner, Lee Grant, Malcolm McDowell, Orson Welles and Helmut Griem at 9 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.

THEATRE: *TOP GIRLS* by Caryl Churchill at 8:30 p.m. in the Chameleon Studio, Loyola campus. FREE. Limited seating; no reservations. For information call 879-4341.

NOTICES

CPR COURSE: *April 7 and 8, 1984* - CPR Basic Life Support course, 15 hours for life, course includes rescue breathing and one person Cardio-Pulmonary Resuscitation (CPR), two person CPR, management of the obstructed airway and infant and child resuscitation. It is accredited by the Canadian Heart Foundation. For information, please call Nicole Saltiel at 879-8572.

CPR COURSE: *April 28, 1984* - CPR Refresher course, 8 hours for life. This course is offered to people certified in the CPR Basic Life Support course that want to renew their certification and update their knowledge. For information, please call Nicole Saltiel at 879-8572.

ATTENTION: ALL FALL 1984 CERTIFICATE, DIPLOMA, BACHELOR'S, MASTER'S, AND DOCTORAL DEGREE CANDIDATES:
If you are completing the requirements for your certificate, degree, or diploma program this Summer and therefore expect to be considered as a graduation candidate this Fall, YOU must inform the Graduation Office by submitting a Fall 1984 Graduation Application no later than July 15th, 1984.
STUDENTS WHO DO NOT APPLY BY THIS DATE WILL NOT GRADUATE THIS FALL.
Obtain your form at the Registrar's Services Department on your campus and submit it today. LOYOLA, CC-214, SGW, N-107.

A JOB FINDING CLUB will be held from May 7 - May 18 to assist 1983-84 graduates with their job search strategies. Details available at Guidance Services in H-440, Hall Bldg, SGW campus; WC-203, Loyola campus, and at Canada Employment Centre -2070 Mackay.

ALL STUDENTS WHO TOOK SUMMER COURSES must ask for their Income Tax Receipts at the Student Accounts Office, Norris Bldg., 1435 Drummond St.

TO ALL CONCORDIA STUDENTS: INCOME TAX RECEIPTS - The following will be available for pick up: the *EDUCATION DEDUCTION CERTIFICATE (T2202A form - for full time students only)* and the *TUITION FEE CERTIFICATE (Receipt for income tax purposes):*
ONE LOCATION ONLY - Norris Bldg., 1435 Drummond St., room N-107-4, Mon-Thur, 9 a.m. - 7 p.m.
PLEASE BRING YOUR ID CARD.

OFFICE OF THE OMBUDSMAN: The Ombudsmen are available to all members of the University for information, assistance and advice. Call 482-0320, ext. 257 (AD 304 on the Loyola campus) or 879-4247 (2100 Mackay) on the SGW campus. The Ombudsmen's services are confidential.

LOYOLA CAMPUS MINISTRY: *Loyola Chapel - Sunday Liturgies* at 11 a.m. and 8 p.m. and every weekday, Monday to Friday at 12:05 p.m.

LOYOLA ALUMNI ASSOCIATION: Spiritual programme with guest speaker Rev. Dom Lawrence Freeman, O.S.B., on *CHRISTIAN MEDITATION: A WAY OF PRAYER FOR MODERN PEOPLE* on Wednesday, April 11 at 7:30 p.m. in the Loyola Chapel, 7141 Sherbrooke St. W.

LESBIAN & GAY FRIENDS OF CONCORDIA: *LACOLLE SPRING RETREAT* April 6 weekend is open to all members of LGFC but *priority* is given to Concordia students. The cost is estimated at $25 per person for food. Transportation will be provided by LGFC. For more information call 879-8406.

A QUESTION OF SILENCE (Marlene Gorris), second screening on Monday, April 9 at 7 p.m., at the Frank Dawson Auditorium, McGill University.

The thursday report

The Thursday Report is published weekly during the academic year by the Public Relations Office, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec H3G 1M8. (514) 879-8497. Material published in *Thursday Report* may be reproduced without permission. Credit would be appreciated.

University events and notices are published free of charge. Classified adds cost 15¢ per word up to 25 words, and 20¢ per word over 25 words. Events, notices and classified ads much reach the Public Relations Office (BC-213) no later than *MONDAY NOON* prior to the Thursday publication date.

EDITOR: Minko Sotiron
REGULAR CONTRIBUTORS: Carole Kleingrib, Maryse Perraud, Howard Shrier, Philip Szporer, Ken Whittingham and David Allnutt.
TYPSETTING: Adcomp
PRINTING: Richelieu Roto-Litho
CIRCULATION: 9000 copies

e back page the back page the back pa

EVENTS

Thursday 5

CONSERVATORY OF CINEMATOGRAPHIC ART: *THE CONDEMNED OF ALTONA* (Vittorio de Sica, 1963) (English) with Sophia Loren, Maximilian Schell, Fredric March, Robert Wagner and Françoise Prévost at 7 p.m.; *SOPHIE'S CHOICE* (Alan J. Pakula, 1982) (English) with Meryl Streep, Kevin Kline, Peter Mac Nicol, Gunther Maria Halmer and Melanie Piauka at 9 p.m. in H110, Hall Bldg. $1.75 each. SGW campus.
LONERGAN COLLEGE: Dr. Stanley L. Jaki, O.S.B. (noted historian and philosopher of science) will lead an open seminar on the topic of *SCIENTIFIC COSMOLOGY AND THE COSMIC STATUS OF MAN* at 12 noon in RB Annex, 7302 Sherbrooke St. W., Lonergan College, Loyola campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.
WEISSMAN GALLERY & GALLERY I: *GOODRIDGE ROBERTS: THE FIGURE WORKS*, until May 5. Guided tours of the exhibition will be given every Wednesday at 1:30 p.m. Group tours available upon request, call 879-5917 during the week. Mezzanine, Hall Bldg. SGW campus.
GALLERY II: *FIGURE PAINTING IN MONTREAL 1935-1955*, until May 5. Mezzanine, Hall Bldg. SGW campus.
AFRICAN ART FROM THE COLLECTIONS OF McGILL AND CONCORDIA on view till April 21, Mezzanine, Hall Bldg. SGW campus.
LESBIAN & GAY FRIENDS OF CONCORDIA: *SUDDENLY LAST SUMMER*, a Tennessee Williams play, is examined by a Concordia English Professor, 4 - 6 p.m., in H-333-6, Hall Bldg. SGW campus.
SGW FACULTY CLUB: Coffee 10:30 - 11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; TGIT 5 - 7 p.m.

Friday 6

CONSERVATORY OF CINEMATOGRAPHIC ART: *FAITS DIVERS* (News Items) (Raymond Depardon, 1983) (English subt.) at 7 p.m.; *UN JEU BRUTAL* (Jean-Claude Brisseau, 1983) (English subt.) with Bruno Cremer, Emmanuelle Debever, Liza Heredia, Albert Pigot and Humbert Balsan at 9 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.
ARTS & SCIENCE FACULTY COUNCIL: Meeting at 1:30 p.m. in AD-128, Loyola campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.
LESBIAN & GAY FRIENDS OF CONCORDIA: *LACOLLE SPRING RETREAT* this weekend is open to all members of LGFC but *priority* is given to Concordia students. The cost is estimated at $25.00 per person for food. Transportation will be provided by LGFC. For more information call 879-8406.
CENTRE FOR THE STUDY OF ANGLOPHONE QUEBEC AT CONCORDIA UNIVERSITY: *ANNUAL WORKSHOP ON ANGLOPHONE QUEBEC: BELOW AND BEYOND THE HILL* in the Campus Center, Loyola campus, 7141 Sherbrooke St. W. - Session I: *INTRODUCTION AND REMARKS* by Ronald Sutherland, writer and teacher, University of Sherbrooke; David Rome, historian and archivist, Concordia University on *THE YIDDISH PROLETARIAT OF MONTREAL, 1880-1925*, 9 - 10:30 a.m.; Session II: Patrick Rourke, President, and Harold Thuringer, Executive Director, The English Speaking Catholic Council, on *THE ENGLISH CATHOLIC COMMUNITY OF MONTREAL, PAST, PRESENT, AND FUTURE*, 11 a.m. -12 noon; Session III: Michael McCardle, freelance writer and local historian, on *THE GROWTH AND DECLINE OF THE ENGLISH SPEAKING WORKING CLASS IN THE EAST END OF MONTREAL, 1900-1970*, 1 - 2 p.m.; Philip Handrick, Michigan State University, on *THE ROLE OF INSTITUTIONS IN THE MAINTENANCE OF ENGLISH COMMUNITIES IN THE EASTERN TOWNSHIPS, AND THE IMPACT OF REGIONALIZATION*, 2:15 - 3:15 p.m.; Kevin O'Donnell, Ministry of Education, on *ENGLISH PARTICIPATION IN TWO 19TH CENTURY PROJECTS: VICTORIA BRIDGE AND THE MONTREAL WATERWORKS*, 3:30 p.m. - 4:30 p.m. For more information call 694-3770.
SGW FACULTY CLUB: Coffee 10:30 -11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; Sundown 5 - 6 p.m.

Saturday 7

CONSERVATORY OF CINEMATOGRAPHIC ART: *UN BRUIT QUI COURT* (Jean-Pierre Sentier & Daniel Laloux, 1983) (English subt.) with Jean-Pierre Sentier, Daniel Laloux, Pierre Baillot and Alain Freot at 7 p.m.; *STELLA* (Laurent Heynemann, 1983) (English subt.) with Nicole Garcia, Thierry Lhermitte, Victor Lanoux, Jean-Claude Brialy, Gérard Desarthe and Charles Denner at 9 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.

Sunday 8

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's cinema - *ONE WEEK* (Buster Keaton, 1920) (silent) with Buster Keaton and Sybil Seely and *THE GENERAL* (Buster Keaton & Clyde Bruckman, 1927) (silent) with Buster Keaton, Marion Mack and Glenn Cavender at 3 p.m. in H-110, Hall Bldg. $1.25. SGW campus.
CONSERVATORY OF CINEMATOGRAPHIC ART: *VIVE LA SOCIALE* (Gérard Mordillat, 1983) (English subt.) with François Cluzet, Robin Renucci, Elisabeth Bourgine, Jean-Yves Dubois, Yves Robert and Judith Magre at 6 p.m.; *LES TROIS COURONNES DU MATELOT* (Raoul Ruiz, 1983) (English subt.) with Jean-Bernard Guillard, Philippe Deplanche, Jean Badin and Nadège Clair at 8 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus.

Monday 9

CONSERVATORY OF CINEMATOGRAPHIC ART: *REMPARTS D'ARGILE* (Jean-Louis Bertucelli, 1970) (French) with Leila Schenna at 8:30 p.m. in H-110, Hall Bldg. $1.75. SGW campus.
DOCTORAL THESIS: Rabindranath Raut on *SOME DESIGN AND ANALYSIS TECHNIQUES FOR PRACTICAL SC SAMPLE DATA FILTERS USING UNITY GAIN AMPLIFIERS* at 10:30 a.m. in H-769, Hall Bldg. SGW campus.
SGW FACULTY CLUB: Coffee 10:30 - 11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; Sundown 5 - 6 p.m.

Tuesday 10

CONSERVATORY OF CINEMATOGRAPHIC ART: *SCISSERE* (Peter Mettler, 1982) (English) with Greg Krantz, Natalie Olanick, Sandy MacFadyen and Anthony Downes at 8:30 p.m. in H-110, Hall Bldg. $1.75. SGW campus.
ORAL HISTORY MONTREAL STUDIES: A Review of Projects in Progress and a Call for New Ones, 11:30 a.m. - 1 p.m. in N-422, Norris Conference Room. Speakers: Kwok Chan on *ORAL HISTORY OF THE MONTREAL CHINESE COMMUNITY*; Katherine Bindon on *LITTLE BURGUNDY/LA PETITE BOURGOGNE 1840-1980*; Leah Sherman on *A COMPARISON OF THE INFLUENCES OF ANNE SAVAGE AND ARTHUR LISMER*. Graeme Decarie, moderator. SGW campus.
SGW ALUMNI ASSOCIATION: Lecture by Sandra Cohen-Rose, nutritionist and author of the *New Canadian High Energy Diet* on *THE MYTHS AND REALITIES OF OUR DIET* at 8 p.m. in H-762, 7th floor, Hall Bldg. Call Pat Menzies at 879-5897 for reservation.
CONCERT: Renée de Moissac, harpsichord (student of Bernard Lagacé in the Diploma in Advanced Music Performance Studies) in works by Byrd, Frescobaldi, Bach and Rameau at 8 p.m. in the Loyola Chapel, 7141 Sherbrooke St. W. FREE. Loyola campus.
SGW FACULTY CLUB: Coffee 10:30 - 11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; Sundown 5 - 6 p.m.

Wednesday 11

CONSERVATORY OF CINEMATOGRAPHIC *ART: BALLAD OF A SOLDIER (Ballada O Soldate)* (Grigori Chukhrai, 1959) (English subt.) with Vladimir Ivashev, Janna Prokrorenko and Antonina Maximova at 8:30 p.m. in H-110, Hall Bldg. $1.75. SGW campus.
LOYOLA FILM SERIES: *I FIDANZATI (The Fiances)* (Ermanno Olmi, 1962) (English subt.) with Anna Canzi and Carlo Cabrini at 7 p.m.; *DEATH IN VENICE* (Luchino Visconti, 1971) (English) with Dirk Bogarde, Bjorn Anderssen, Silvana Mangano and Mark Burus at 8:30 p.m. in the F.C. Smith Auditorium, 7141 Sherbrooke West. Loyola campus. FREE.
LOYOLA ALUMNI ASSOCIATION: Spiritual programme with Rev. Dom Lawrence Freeman O.S.B. on *CHRISTIAN MEDITATION: A WAY OF PRAYER FOR MODERN PEOPLE* at 7:30, Loyola Chapel, 7141 Sherbrooke St. W. For registration call Gabrielle Murphy at 482-0320, loc. 313.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.
THEATRE: *TOP GIRLS* by Caryl Churchill at 8:30 p.m. in the Chameleon Studio, Loyola campus. FREE. Limited seating; no reservations. For information call 879-4341.
CONCERT: Martha Hagen, organ and harpsichord (student of Bernard Lagacé in the Diploma in Advanced Music Performance Studies) in works by Brahms, Bach and Rameau at 8 p.m. in St-Matthias Church. FREE.
JAZZ STUDIES CONCERT: Six Ensembles: Big Bands I, II & III, Guitar Ensemble, Jazz Choir and Ensemble VI at 8:30 p.m. in the Campus Center, Loyola Campus. FREE. 7141 Sherbrooke St. W.
WEISSMAN GALLERY & GALLERY I: *GOODRIDGE ROBERTS: THE FIGURE WORKS*, until May 5. Mezzanine, Hall Bldg. SGW campus.
GALLERY II: *FIGURE PAINTING IN MONTREAL 1935-1955*, until May 5. Mezzanine, Hall Bldg. SGW campus.
SGW FACULTY CLUB: Coffee 10:30 - 11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 -8:30 p.m.; Sundown 5 - 6 p.m.

Thursday 12

CONSERVATORY OF CINEMATOGRAPHIC ART: *POLAR* (Jacques Bral, 1983) (English subt.) with Sandra Montaigu, Roland Dubillard, Jean-François Balmer, Pierre Santini and Claude Chabrol at 7 p.m.; *LE DESTIN DE JULIETTE* (Aline Issermann, 1983) (English subt.) with Laure Duthilleul, Richard Bohringer, Véronique Silver and Pierre Forget at 9 p.m. in H-110, Hall Bldg. $1.75 each, SGW campus.
ART HISTORY DEPARTMENT: Eric Shanes, lecturer on 20th Century art history at Chelsea School of Art, London and founder-editor of *Art Book Review* on *THE ROAD OF THE HEROES: BRANCUSI AND THE MASTER-WORK OF 20TH CENTURY SCULPTURE* AT 8:30 p.m. in H-937, Hall Bldg. SGW campus. FREE.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.
THEATRE: *TOP GIRLS* by Caryl Churchill at 8:30 p.m. in the Chameleon Studio, Loyola campus. FREE. Limited seating; no reservations. For information call 879-4341.
CONCERT: Student Ensembles - Liselyn Adams and Tom Kenny, directors in works by Schubert, Messaien, Schumann, Vivier and others at 8 p.m. in the Loyola Chapel, 7141 Sherbrooke St. W. FREE. Loyola campus.
SGW FACULTY CLUB: Coffee 10:30 - 11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; TGIT 5 - 7 p.m.

Friday 13

CONSERVATORY OF CINEMATOGRAPHIC ART: *LA PALOMBIACLÈRE* (Jean-Pierre Denis, 1983) (English subt.) with Jean-Claude Bourbault and Christiane Millet at 7 p.m.; *LES MOTS POUR LE DIRE (Words to Say it)* (José Pinheiro, 1983) (English subt.) with Nicole Garcia, Marie-Christine Barrault, Claude Rich, Daniel Mesguich and Jean-Luc Boutte at 9 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students & seniors, $2. SGW campus. For more information call 879-4341.
THEATRE: *TOP GIRLS* by Caryl Churchill at 2 and 8:30 p.m. in the Chameleon Studio, Loyola campus. FREE. Limited seating; no reservations. For informations call 879-4341.
SGW FACULTY CLUB: Coffee 10:30 -11:30 a.m.; Lunch 12 noon - 2 p.m.; Tea and Supper 5 - 8:30 p.m.; Sundown 5 - 6 p.m.

Saturday 14

CONSERVATORY OF CINEMATOGRAPHIC ART: *POUSSIACLÈRE D'EMPIRE* (Lâm-Lê, 1983) (English subt.) with Dominique Sanda, Jean-François Stevenin, Anne Canovas, Hoan Lang, Myriam Mezières, Le Dong and Thang-Long at 7 p.m.; *LE GENERAL DE L'ARMEE MORTE (The General of the Dead Army)* (Luciano Tovoli, 1983) (English subt.) with Marcello Mastroianni, Michel Piccoli, Anouk Aimée and Gérard Klein at 9 p.m. in H-110, Hall Bldg. $1.75 each. SGW campus.
THEATRE DEPARTMENT: *COMEDY OF ERRORS* by William Shakespeare, directed by Joe Cazalet at 8:30 p.m. in the D.B. Clarke Theatre, 1455 de Maisonneuve W. General admission, $5; students &

See EVENTS page 7

UNCLASSIFIED

PROFESSIONAL TYPING: Reports, theses, termpapers, etc. - English, French, Spanish. Also editing, proofreading, translation. Quality and punctuality. Near Sherbrooke/University - 849-9708 before 9 p.m.. Try weekends too.
WANTED: Small furnished apartment, sleeping for two, for faculty, Loyola vicinity. May 1 to Sept. 1. Call evenings 467-4046.
MANHATTAN EASTER PACKAGES, 342-5466.
HOUSE FOR RENT: From Sept. 1984-Sept. 1985; quiet NDG street; furnished; two floors plus furnished basement; backyard; $700/mo. Contact R. Chase, 392-4664, or 484-2762.
YOUR HOUSE IDLE & EMPTY? U.S. professors, students could rent your lofty home or dingy flat for the summer or the academic year. For further info. toss your address into an envelope and mail to: ACADEMIC HOUSING EXCHANGE, 6186 N.D.G. Ave. 25, Montreal, H4B lN3.